

The  
**Battle of Manassas**

*— for the —*

**PIANO**

BY

**BLIND TOM.**

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*The director of Blind Tom's concerts was at first accustomed himself to announce the pieces to be played; connecting with them such incidents or facts with regard to this wonderful being as would be of interest. Noticing however that Tom often repeated to himself what had been said, after they returned to their apartments from the performances, it occurred to him that it would be interesting to the audience to have Tom announce himself, which is now done; and he speaks of "This boy Tom" "This singular being" &c; with as much gravity and earnestness as if he were speaking of another person. The following are the exact words with which Tom announces his Battle of Manassas. (Remember that it was the director who was laid up by the accident)*

"Tom will now play for you his Battle of Manassas. This is a piece of his own conception of a battle.

The circumstances under which he produced it were these: Soon after the battle occurred, I happened to a very serious accident which kept me in Nashville for several months, Tom was often in my room. Every little paragraph about the battle was discussed in various forms for a week or more. He heard this thing read of and talked of, and after hearing it for ten days he took his seat at the Piano and produced what he will now play for you; and when asked what that was, he was playing, his reply was, that it was his battle of Manassas.

In the first place he will represent the Southern Army leaving home to their favorite tune of 'The Girl I left behind me', which you will hear in the distance, growing louder and louder as they approach Manassas, (the imitation of the drum and fife) He will represent the Grand Union Army leaving Washington city to the tune of Dixie. You will all recollect that their papers, and our papers, and their prisoners, spoke of the fact that when the Grand Union Army left Washington, not only their bands were playing Dixie, but their men were also singing it.

He will represent the eve of battle by a very soft sweet melody, then the clatter of arms and accoutrements, the war trumpet of Beauregard, which you will hear distinctly; and then McDowell's in the distance, like an echo of the first. He will represent the firing of cannon to Yankee Doodle, Marseillaise Hymn, Star Spangled Banner, Dixie, and the arrival of the train of cars containing Gen Kirby Smith's reinforcements; which you will all recollect was very valuable to Gen Beauregard upon that occasion after the arrival of which, the fighting will grow more severe, and then the retreat.



## BATTLE OF MANASSAS.

by BLIND TOM.

*The Southern army leaving home to the tune of "The Girl I left behind me"*

The musical score is written for piano and drums. It begins with a drum part in 2/4 time, consisting of a steady eighth-note pattern. The piano part follows, also in 2/4 time, with a melody in the right hand and accompaniment in the left. The melody starts with a triplet of eighth notes, marked with a '3' and a slur. The piano part is marked *ppp* and includes the instruction *Increase very gradually*. The score is divided into three systems by dashed lines. The first system ends with a measure marked '8'. The second system ends with a measure marked '8'. The third system ends with a measure marked 'pp' and a final cadence.

Drums.

Fife. 3

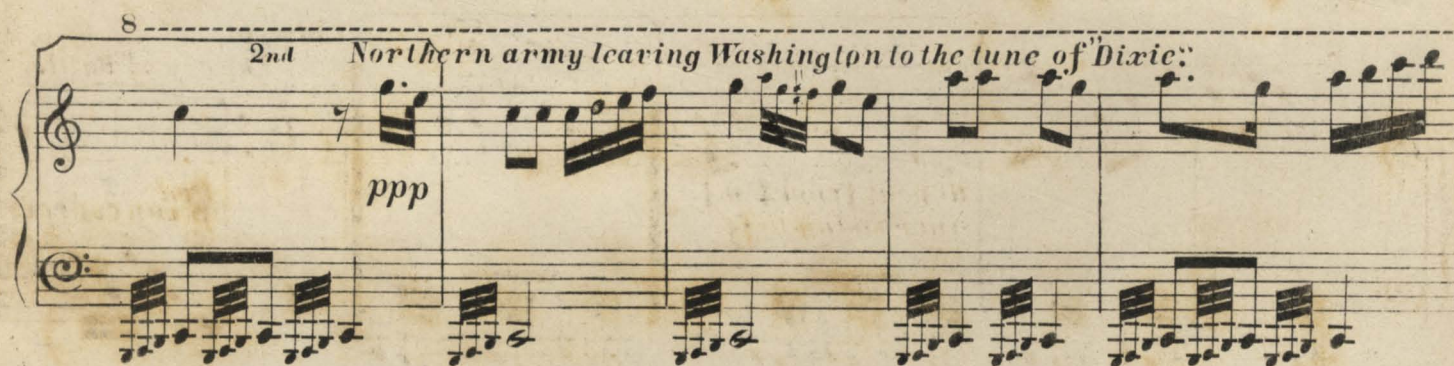
*ppp* Increase very gradually

8

8

*pp*







8

*p*

8

8

1st.

2nd.

*Repeat from ♩ mf. increasing to ff.*

*Adagio.*  
*The eve of Battle.*

*p con espression*

*Ped* \*

*Ped* \*

*Ped* \*

*Ped* \*

*Ped* \*

*Ped* \*

*Ped* \*

*Ped* *p* \*

*Ped* \*

*Ped* \*

*Ped* \*



*Ped* \* *Ped* \* *Ped* \* *Ped* *p* The noise of.

arms and accoutrements. *cres* . . . . . *cen* . . . . .

do . . . . . *al* *f*

*Gen. Beauregard's trumpets.*

*ff*

*Gen. McDowell's trumpets in the distance.*

*pp*





Fifes.

8



8



8



8



\* Note. The Cannon is played by striking with both hands, (if both are at liberty; if not, with the left hand alone) and with the flat of the hand, as many notes as possible, and with as much force as possible, at the bass of the piano. This sign  $\phi$  will indicate when the Cannon is to be used. It must of course be struck as many times as there are signs, when more than one is used in the same measure.



8

*The Marseillaise.*

*ff*

Musical score for 'The Marseillaise' in common time (C). The score is written for piano with a grand staff. The first system shows a melodic line in the right hand and a bass line in the left hand. A dashed line with the number 8 above it spans the first two measures of the right hand. The piece begins with a forte (ff) dynamic.

Continuation of the musical score for 'The Marseillaise'. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass accompaniment.

Continuation of the musical score for 'The Marseillaise'. The melody in the right hand continues with various rhythmic patterns, and the left hand maintains the harmonic foundation.

*Star Spangled Banner.*

*f*

Musical score for 'Star Spangled Banner' in 3/4 time. The score is written for piano with a grand staff. The key signature has one sharp (F#). The piece begins with a forte (f) dynamic.

*sf*

Continuation of the musical score for 'Star Spangled Banner'. The right hand features a melodic line with a forte (sf) dynamic marking, and the left hand provides a bass accompaniment.



The image shows the first system of a handwritten musical score for 'Lied der Nachtigall' by Franz Schubert. The score is written on two staves: a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is common time (C). The music features a melody in the treble staff and a supporting bass line in the bass staff. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'sf' (sforzando). The paper is aged and shows some staining.

A handwritten musical score for the song "Dixie". The title "Dixie" is written in a decorative, cursive script at the top center. The music is written on two staves, one for the treble clef and one for the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

*Reinforcements*

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time (C). The top staff features a melody with a triplet of eighth notes. The bottom staff features a bass line with a triplet of eighth notes. The score is divided into measures by vertical bar lines. The paper is aged and shows some staining.

*arrive under Gen Kirby Smith.*

[illegible][illegible]

\* This "chu, chu," (imitating the noise of the engine) also the subsequent "Whistle" Tom makes with his mouth. Those of our players who may desire to add the exercise of their vocal organs to that of their fingers for their friends' amusement, can do the same; but the piece is complete without.



[illegible][illegible]

Musical score for "The Whistle" by J. W. Johnston. The score is in 2/4 time and consists of two systems. The first system has a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The word "Ped" is written above the bass staff in the second system, and "Whistle." is written below the bass staff in the first system.

*Whistle.*

*The battle rages more furiously.*

*chu, chu,*

*Ped* \*

*fff*

*Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \*

[illegible]



*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*The Retreat.*  
*Il più Presto Possibile.*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *fff* *Ped al fine.*

*Ped* \* *Ped* \*



